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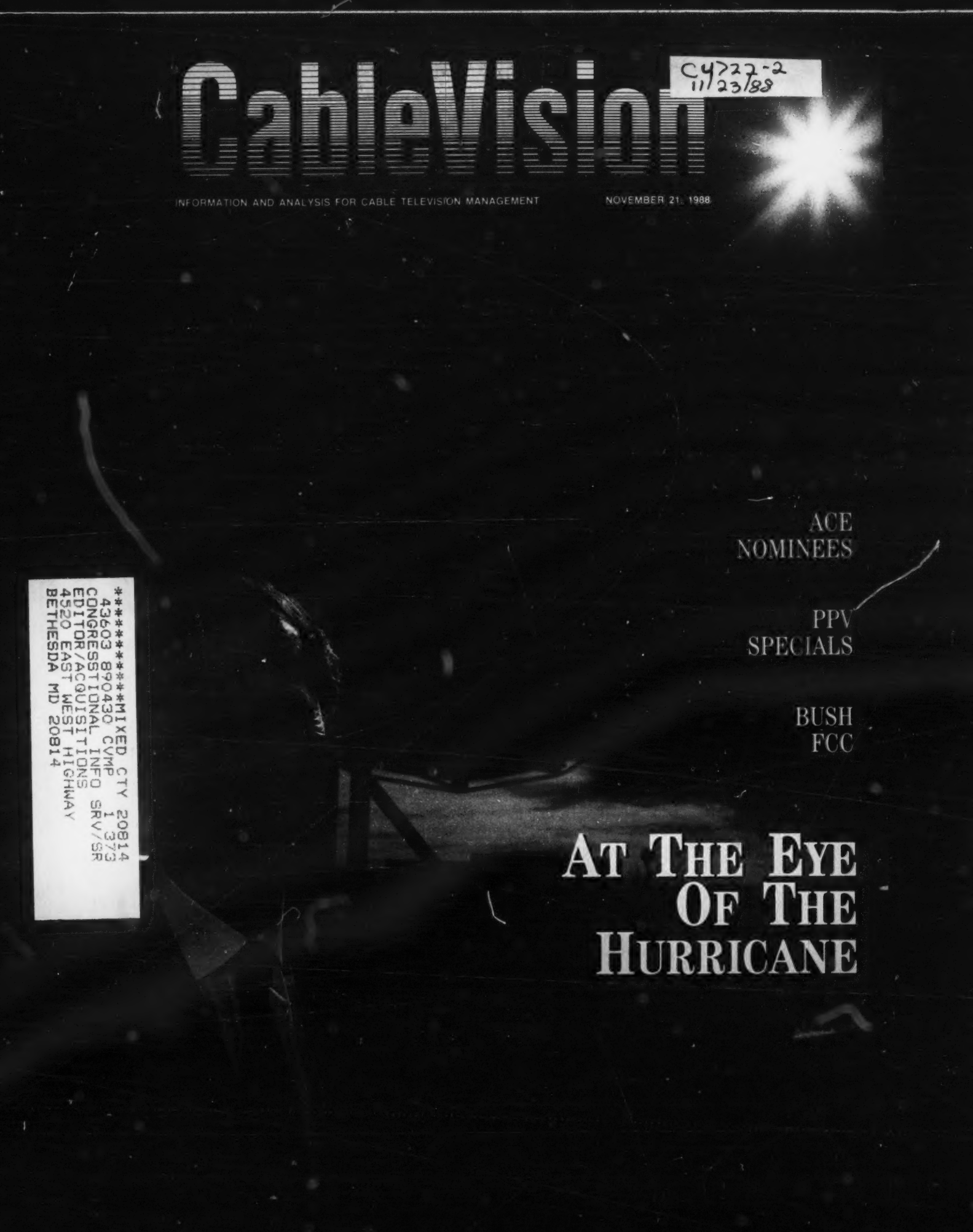
CableVision

INFORMATION AND ANALYSIS FOR CABLE TELEVISION MANAGEMENT

NOVEMBER 21, 1988



ACE NOMINEES

PPV SPECIALS

BUSH FCC

AT THE EYE OF THE HURRICANE

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CableVision

INFORMATION AND ANALYSIS FOR CABLE TELEVISION MANAGEMENT NOVEMBER 7, 1988

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ACE
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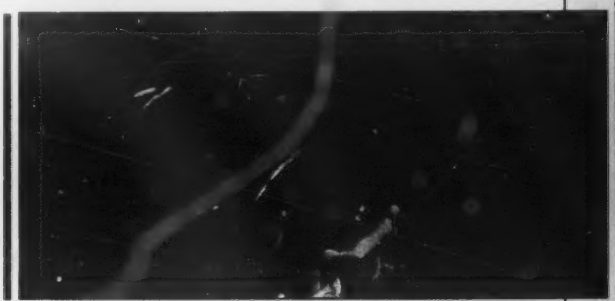
COVER PHOTOGRAPH

Glenn Jones, sticking to his guns amid rising concerns of his feud with USA.

Photo by Ken Paul



PPV special events proliferate

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COMMENTARY

Reforming the FCC

Telecommunications policy has become an issue in presidential politics only once in recent memory, when Lyndon Johnson was forced by his wife's radio station ownership to keep a safe distance from the FCC. And while telecommunications issues were not a factor in this presidential election—aside from a momentary glance at the fairness doctrine- -the results of the balloting probably will have a substantial impact on the way Washington approaches regulation of the cable and broadcast industries.

It is readily apparent that most everyone inside the Beltway is overly tired of an ideological FCC that has wasted few opportunities in the last eight years to thumb its nose at Congress. Even partisans who agree with the Commission's deregulatory thrusts openly worry that it has lost much of its stature as the expert agency to which all should defer on implementation of telecommunications policy.

The Reagan legacy, then, is an FCC which made monumental strides in the early years only to suffer strife, stalemate and stagnation at the end. That sorry situation—which serves no interest well—should, and probably will, improve under what most see as the moderating influence of a George Bush presidency.

More to the point, Bush must contend with a Congress that is even more firmly in control of the Democrats. The 100th Congress proved itself capable of stiff-arming Dennis Patrick, hobbling the FCC by holding up nominations to the Commission and constricting its budget. The 101th Congress can be expected to focus even more on issues such as the fairness doctrine, cable deregulation, children's TV advertising and cable/telco cross-ownership. Within that climate, presidential vetoes of communications legislation now appear more susceptible to overrides.

The Bush transition team is serving itself well by soliciting advice on this and other matters from Dick Wiley, a chairman of the FCC in happier days and an attorney who has the respect of all industries who must do business with the commission. But to signal that it indeed is serious about improving relations with Congress on communications issues, the Bush team should seek the earliest possible departure of Patrick.

—Steve Tuttle
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ABP BPA

ACE gets relevant

Cable programs addressing social and political issues captured a substantial share of Network ACE Award nominations from the National Academy of Cable Programming.

Two of the shows propelling Home Box Office to its now-standard role of ACE network frontrunner—114 nominations, nearly four times the size of second place A&E's collection—fit that mold. *Vietnam War Story*, the acclaimed anthology, received 18 nominations, more than any other individual program in the running, including best drama series. Eight nominations in the movie/miniseries categories went to *Mandela*, with Danny Glover playing jailed anti-apartheid activist Nelson Mandela. Glover and co-star Alfre Woodard were nominated.

On the lighter side, HBO earned four nominations for *Tanner '88*, the Garry Trudeau/Robert Altman collaboration tracking the campaign of a mock Democratic presidential candidate. Apparently ACE judges didn't think the series was that light; it will compete against *Vietnam* and USA's *Ray Bradbury Theater* in the drama series category.

Not all of HBO's issue-oriented work fared as well. *Waldheim*, perhaps the most controversial cable event of 1988, managed only one nomination for best public affairs program, while *Dear America: Letters Home From Vietnam*, coming off a prime time Emmy victory and theatrical release, could only do one better, bringing in nominations for documentary special and editing.

ACE
10 YEARS OF EXCELLENCE

HBO's *Vietnam War Story* series helped put the network on top in the ACE nomination count.

AIDS-themed programs also drew a sizeable ACE share, with HBO pulling five nominations for its *Tidy Endings* drama; Lifetime's *Dying For Love* special up for public affairs honors and *On the Brink—An AIDS Chronicle* recognized on The Discovery Channel's behalf. In what may be one of the most unique individual nominations in ACE history, "Karen," suffering from AIDS-related complex, was recognized for narrating the Lifetime program.

A&E tallied up 32 nominations; *Race For The Double Helix*, dramatizing the emergence of genetic medicine, generated six bids with co-star Jeff Goldblum up for acting honors. Showtime's 23 nominations included six for *It's Garry Shandling's Show*, with Shandling and the show trying one more time to win the prize. Both lost this year's competition to A&E fare, prompting some industry officials to question the eligibility of overseas-produced shows distributed on cable networks. Academy officials later decided against changes in the current qualification standards.

CNN is guaranteed at least one ACE '89 award by earning all four nominees in the news series/special category (two for *International Hour* and one apiece for *Inside Politics '88* and *CNN World Report*). CNN received 20 nominations overall. The Disney Channel finished with 18, followed by USA with 15 and Discovery with 14.

Network ACE will cross the decade

ACE NOMINATIONS/PROGRAM BREAKDOWN

Program	Nominations
Vietnam War Story (HBO)	18
Mandela (HBO)	8
The Man Who Broke 1,000 Chains (HBO)	8
HBO Comedy Hour Live (HBO)	7
It's Garry Shandling's Show (Showtime)	6
The Race for the Double Helix (A&E)	6
A Friendship in Vienna (Disney)	5
Bravo Profile: The South Bank Show (Bravo)	5
HBO Showcase: Tidy Endings (HBO)	5
Ray Bradbury Theatre (USA)	5
Alfred Hitchcock Presents (USA)	4
Baja Oklahoma (HBO)	4
Blackadder the Third (A&E)	4
Cinemax Sessions (Cinemax)	4
HBO Showcase: The Impossible Spy (HBO)	4
Tanner '88 (HBO)	4

ACE NOMINATIONS/NETWORK BREAKDOWN

Network	Nominations
HBO	114
A&E Cable Network	32
Showtime	23
CNN	20
The Disney Channel	18
USA Network	15
The Discovery Channel	14
Superstation TBS	13
ESPN	12
Bravo	11
Cinemax	10
Lifetime	8
MTV	6
CBN Family Channel	5
The Nashville Network	5
Nickelodeon	4
Prime Ticket	3
Madison Square Garden Network	2
Movietime	2
VH-1	2
C-SPAN	1
FNN	1
The Learning Channel	1
The Movie Channel	1

mark Jan. 14-15 with 24 networks and 324 nominations; 19 networks competed this year. In their first year of eligibility, regional services earned five nominations, divided among Prime Ticket and MSG Network. Some other ACE notes:

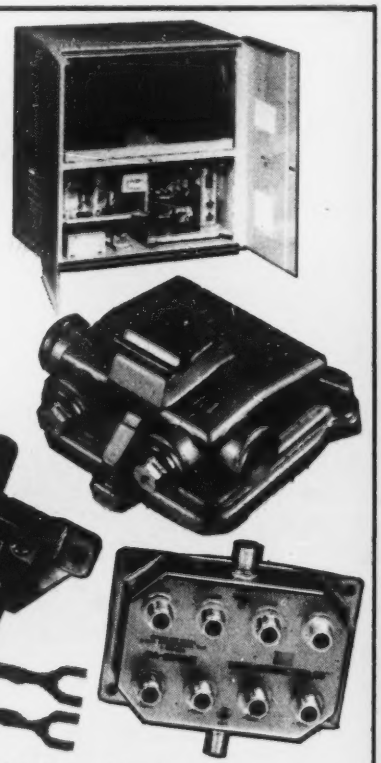
- ESPN's highly-rated NFL coverage was punted out of the sports coverage category, even though the network corraled 12 nominations.
- The Movie Channel earned its first ACE nomination ever; so did Movietime.

Ten basic channels will carry the primetime Network ACE cablecast live from Los Angeles Jan. 15, sponsored in part by Bristol-Myers.

Editor's Note: Because of space restraints, the complete ACE nominee list will appear in the next issue.

—Simon Applebaum

WHY RMS?



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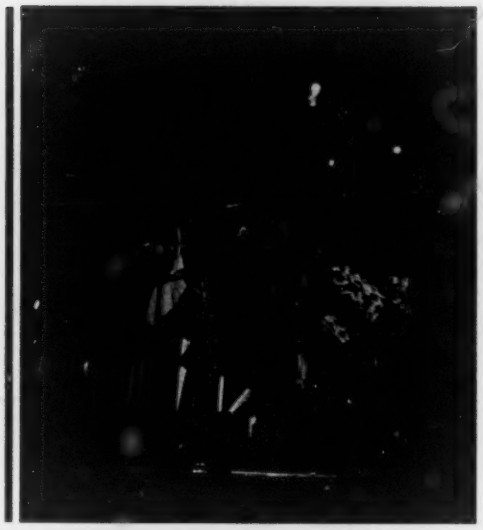
The dollars and sense of PPV special events

By Wayne Friedman

It's not just half-nelsons and upper cuts anymore. Pay-per-view, which has been relying mainly on wrestling and boxing as its source of special events to supplement standard movie offerings for a couple of years now, lately has been broadening its programming horizons to include events outside the ring.

This year, for instance, there was a stock car race and a golf match. And while these events usually do make money for operators, PPV services typically have gone into the red for their efforts. Pay-per-view advocates say such non-traditional events should be part of the mix to grow the business, but there is no consensus as to exactly what that mix should be.



The dips kept coming on *Dirty Dancing: Live In Concert.*

In its short history, PPV has given operators respectable five percent to 10 percent buy rates with wrestling and boxing events, which seem to have wide appeal. But more narrowly skewing events have far lower performance levels. For instance, The Grateful Dead concert, produced and distributed by Viewer's Choice last New Year's Eve, generated only a 0.8 percent buy rate. *The Desert Scramble* golf match offered by Choice Entertainment bogeyed a 0.2 percent buy rate. Still, Scott Kurnit, president of Viewer's Choice, says these experiments are worth it.

"The operators made money. The Dead made money. I lost money," he says philosophically.

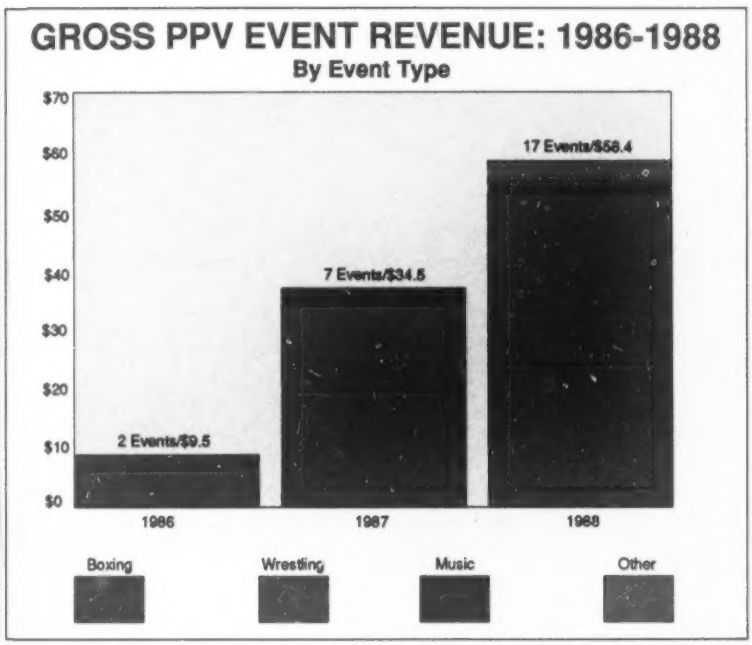
Viewer's Choice will continue down this road, Kurnit says, "because our view is that you have to grow the business." And this is one of the ways to do it, he says, even though, according to one source, VC lost between $100,000 and $300,000 on the Grateful Dead event.

Kurnit will also tell you that Viewer's Choice lost money offering the A.C. Sparkplug 500 stock car race during the summer. "But I look at NASCAR as a franchise," says Kurnit, who sees the day when as many as 10 car races could be offered on PPV each year, including the Indianapolis 500. And there will be more experimentation. "Someone has to break the ice," he says. Next season, Viewer's Choice is planning more ice-breaking. Kurnit says VC is working out a series of informational programs; possibly doing two shows a week for 26 weeks.

The slim buy rates of these non-traditional events aren't a problem for operators. Unless they make a mess of it, they can't really lose money, even with events of the narrowest appeal. Revenues from special events usually are split between the operator and PPV offerer. There aren't any sales guarantees the operator needs to reach, in contrast to the larger boxing and wrestling events.

"The attitude was that [a PPV event] had to be a mega-monster. Now, it doesn't have to be a mega-monster," says Nancy Anderson, senior vice president of Graff Pay Per View. When she was running pay-per-view for the Rogers system in Minneapolis, preemptions of movies for events were commonplace, she says. "We did every event that was available because we never failed to make more money than a movie on a particular showing," she says. The logic, according to one source, is "I would rather have a one percent buy rate on a $20 event than a three percent buy rate on a $5 movie."

What this has meant to the industry is expansion. By the end of the year, PPV will have produced 17 events grossing a retail $58.4 million, up from $34.5 million produced by seven events in 1987. Kurnit of Viewer Choice estimates that 25 events will hit the industry next



year. With this as background, it's no wonder some media companies are setting their sights on non-event pay-per-view programming.

Request Television, for instance, recently completed its first boxing event, along with United Media Entertainment Inc., a division of United Cable Television. The card featured Thomas "Hit Man" Hearns versus James "The Heat" Kinchen for the World Boxing Organization super middleweight title. While Request has participated in other events this year, it was the company's first time as a licensor of an event, says Bruce Karpas, senior vice president of Reiss Media Enterprises, the parent of Request Television.

Titan Entertainment, the folks who bring their highly visible World Wrestling Federation and its Wrestlemania events to the marketplace, are also in the expansion mode. For the first time it has completed a non-wrestling PPV event, the Sugar Ray Leonard-Donny Lalonde fight on Nov. 7. And there's more to come, says James Troy, senior vice president of Titan Entertainment. Next year, Titan will offer a music event and two other entertainment projects. He wouldn't elaborate further, but did say that the shows would be non-traditional to PPV.

Graff Pay Per View offered *Dirty Dancing*, a live concert music special produced by Vestron Television, on Nov. 18. The 90-minute show, according to one source, cost in the $100,000 range. The program, like some of the wrestling events, will have an afterlife as a videocassette. Afterlife for an event is important; it makes PPV that much more viable, according to Anderson. She says the company will be bringing other events to market next year.

Turner Broadcasting is another company strengthening its hold on non-movie pay-per-view events. It recently bought up the assets of Jim Crockett's organization that supplied Turner and the syndication industry with wrestling product under the National Wrestling Alliance banner. The new company, Universal Wrestling Corp., will continue to distribute events to basic cable, syndication and per-per-view.

Warner Brothers also is looking into non-movie event product. For the 20th anniversary of Woodstock, the company is producing a two-hour documentary for broadcast play. There also is a 50-50 chance, says Ed Bleier, president of pay television and network features for Warner, that the company will produce a reunion concert of sorts scheduled for an August pay-per-view date. While it would be a coup for Warner, other entities also are laying claim to the Woodstock name. Warner Brothers produced the original movie and concert albums.

There is some worry among PPV supporters that these moves may be cluttering the marketplace. Rob Stengel, vice president of programming for Continental Cablevision, says "I have some concern that as a business we are getting off the mark; that (such events are) available to other media." For instance, there already

are many golf, wrestling, and car racing events on broadcast television. That makes such events no longer "special," the industry's main criteria for judging whether to run a program.

Request's Karpas says operators should be more selective in offering special events. Taking any event, just to maximize month-to-month profits, is just "short term" thinking, he says. Longer term it's dangerous to take too many events, he says, because there could be quality problems. That's why Request turned down controversial deejay Howard Stern's regional pay-per-view event.

> 'I have some concern that as a business we are getting off the mark.'
>
> *—Rob Stengel, Continental Cablevision's programming vice president*

Request distributed *The Desert Scramble* because, says Karpas, it was indeed special. It had four championship golfers wired with microphones throughout the match, with clips of golf instructional video interspersed in the links action. It turned down distribution on The Grateful Dead concert, however. First, because of operator complaints about staffing CSRs on New Year's Eve; and, second, because the price (guarantee) was too high.

Although the buy rates may be slim, these events do bring in high satisfaction scores, as high as with boxing and wrestling. The A.C. Sparkplug 500 race, for instance, scored a 9.1 on a 10-point viewer satisfaction scale. Wrestlemania IV did a 8.4; Tyson-Spinks pulled in a 5.7; the Tate-Nunn fight scored a 7.8, and the Grateful Dead posted a 7.5. Tom Neville, vice president of research for Viewer's Choice, thinks the low buy rates and the high satisfaction score mean "the segement you reach is a really crazed (audience)." That translates into loyal viewers who will come back for more.

That's the bottom line, says Joanne Abbey, director of pay-per-view at American Television and Communications. "We want to build an audience that comes back." Wrestling has established itself along those lines, she explains. To sustain that level of performance, events in the future should be fed more consistantly, perhaps on a monthly basis.

She worries that similar events running around the same time could cause erosion down the road. With the Hearns and Leonard bouts three days apart, she worries that PPV viewers receiving a $70 cable bill might decline future PPV programs. Worse still, viewers may drop one of their pay services.

Nimrod Kovacs, formerly vice president of programming and marketing at United Cable who now heads United Artists Global Programming Group, says that while it usually is true that any special event will beat one showing of a particular movie, he won't be running any car races, golf matches or rock concerts any time soon.

Although he has made money or broke even on such events, their small audiences didn't justify the marketing efforts involved. He says it will make sense only when PPV is available in more households.

The majority of the PPV business still resides in movie product. As the business grows, some in the industry, like Michael Dragotto, executive director of pay television for Paramount Pictures, wonders "are you creating non-events?" He adds that the industry, because of its newness, is fragile right now and one doesn't want to crack any shells. "You don't want to kill the goose that laid the golden egg." ■

Country Music TV

Buck Owens and the New Grass Revival guest on Country Music TV's *Heart To Heart* program Nov. 25. Owens will premiere his first solo music video on the episode, hosted by Stan Hitchcock.

Superstation TBS

Larry King will guide Superstation TBS viewers through a *Night Of Soviet TV* Nov. 30. Three prime time hours will feature a variety of Russian attractions from documentaries to sports. Ira Miskin serves as TBS executive producer; John Savage directs and co-produces with Kathleen Dowdey.

MTV

It's a talk show, MTV style. That's the easiest way to describe *Mouth To Mouth*, which became one of the channel's evening staples Oct. 31. Now for the long explaination: assemble guests with host/standup comedian Steve Skrovan and sidekick Colter Rule, place them before a live audience who share something in common, be it political ideals, crafts or bowling, and stir in some viewer phone calls. Example: the opening show had Cher and Kenny Loggins with a crowd of Greenwich Village witches. ■

What's on the Pays/December

Cinemax

New Movies

TITLE	MPAA RATING	DISTRIBUTOR
Appointment With Fear	R	Galaxy
End Of The Line	PG	Orion
Hightide	PG-13	Hemdale
L'Annee Des Meduses	NR	European Classics
Lord Jim	NR	Columbia
Minnie The Moocher & Many, Many More	NR	First Run
The Offspring	R	The Movie Store
The Sniper	NR	Columbia
Terminal Entry	R	Taurus
The Underachievers	R	Vestron
Walker	R	Universal

Original Programming/Specials

Comedy Experiment: Late For Dinner
The Mad Movie Show
Max Headroom's Giant Christmas Turkey

Highlights

Full Metal Jacket	R	Warner Bros.
Ironweed	R	Taft/Barish
Vintage Performances: The Doors		
The Witches Of Eastwick	R	Warner Bros.

The Witches of Eastwick

The Disney Channel

New Movies

TITLE	MPAA RATING	DISTRIBUTOR
Asterix & Cleopatra	NR	Gaumont
Bush Christmas	NR	Castle Hill
Except For Me and Thee	NR	Lorimar
Flower Drum Song	NR	Sam Goldwyn
Follow The Fleet	NR	MGM/UA
For Heaven's Sake	NR	Viacom
The Girl Who Spelled Freedom	NR	Buena Vista
Hoosiers	PG	HBO
The Magic Snowman	NR	Miramax
My Dog The Thief	NR	Disney
My Side Of The Mountain	G	Paramount
Sancho, The Homing Steer	NR	Disney
Solo	PG	Dayton/Stewart

Original Programming/Specials

The Art Of Disney Animation
Frontier
The Making Of Slash Mountain

Highlights

Another Evening With Fred Astaire
Goodbye, Miss 4th of July
Good Morning, Miss Bliss
The Manhattan Transfer: Going Home

Goodbye, Miss 4th of July

HBO

New Movies

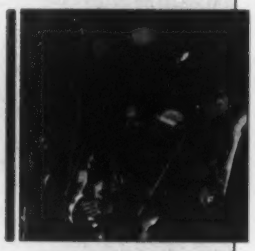
TITLE	MPAA RATING	DISTRIBUTOR
Apprentice To Murder	PG-13	New World
Crazy Moon	PG-13	Miramax
Cross My Heart	R	Universal
Jane & The Lost City	PG	New World
Made In Heaven	PG	Lorimar
Overboard	PG	MGM/UA
Rent-A-Cop	R	Kings Road
Revenge Of The Nerds II: Nerds in Paradise	PG-13	20th Century-Fox
The River Rat	PG	Paramount
Sister Sister	R	New World
The Wild Pair	R	Trans World

Original Programming/Specials

America Undercover: Transplant
Encyclopedia-new episodes
HBO Family Playhouse: Little Miss Perfect
Golden Age Of Sport
Les Miserables
Neil Diamond's Greatest Hits-Live
On Location: Andrew "Dice" Clay
Pen Pals
World Championship Boxing Special
You Don't Have To Die

Highlights

HBO Showcase: The Christmas Wife		
Cry Freedom	PG	Universal
Dead Solid Perfect		
HBO World Stage: The Human Rights Now Tour		
The Witches of Eastwick	R	Warner Bros.



World Stage: The Human Rights Now Tour

The Movie Channel

New Movies

TITLE	MPAA RATING	DISTRIBUTOR
A Prayer For The Dying	R	Sam Goldwyn
The Believers	R	Orion
Class of '44	PG	Warner Bros.
Cross My Heart	R	Universal
Hamburger Hill	R	Tri-Star
My Demon Lover	PG	Universal
Nomads	R	Atlantic
Red Sonja	PG-13	MGM/UA
Remote Control	R	Carolco
Tough Guys Don't Dance	R	Cannon
Walker	R	Universal
Wild Thing	PG-13	Atlantic

Highlights

Cry Freedom	PG	Universal
Fatal Attraction	R	Paramount
Hello Again	PG	Touchstone
Robocop	R	Orion

Original Programming/Specials

Firstworks: Ron Howard

Fatal Attraction

Showtime

New Movies

TITLE	MPAA RATING	DISTRIBUTOR
Back To The Beach	PG	Paramount
The Believers	R	Orion
Blue Velvet	R	DEG
Cross My Heart	PG	Universal
Detective School Dropouts	PG	Cannon
Hello Again	PG	Touchstone
House of the Long Shadows	PG	Viacom
Lady Beware	R	Video Media
The Name of the Rose	R	20th Century-Fox
Nobody's Fool	PG-13	Lorimar
Nutcracker	G	Atlantic
September	PG	Orion

Original Programming/Specials

Brothers Christmas Special
Brothers-new episodes
Comedy Club All-Stars II
Comedy Spotlight: Louie Anderson at the Guthrie
Just For Laughs II
It's Garry Shandling's Show-new episodes
Showtime Championship Boxing
Super Dave-new episodes

Highlights

Cry Freedom	PG	Universal
Fatal Attraction	R	Paramount
Mona Lisa	R	Island
Star Trek IV: The Voyage Home	PG	Paramount

Star Trek IV: The Voyage Home

Wrestling's headlock on basic cable

With the NFL, *Miami Vice* and major title movies coming to basic cable, one would surmise that such high-quality programming would push off more marginal, less appealing programs. One would think that wrestling would be one program category thrown out of the ring.

Not quite. In fact, one might do a double take upon looking at USA Network's Wednesday night lineup. The evening begins with *Miami Vice* at 7 p.m., then *Murder, She Wrote* at 8 and *Prime Time Wrestling* at 9 o'clock. Not your ideal lead-out for two pricey off-network shows, you say?

Perhaps not, but according to Neil Hoffman, vice president of programming for the network, wrestling's high 2s and 3 ratings make it programming that will not soon be dropped. Even when USA's 24 world premiere movies debut next year, he says, wrestling will have a secure spot in the network's most lucrative daypart. "Right now, it's a staple of prime time," he says.

USA's strategy is that wrestling, along with boxing on Thursdays, is counterprogramming. As far as the traditional lead-in, lead-out programming strategy goes, that doesn't really wash because at 9 p.m., says Hoffman, viewers frequently switch channels.

In spite of this, USA's prime time programming seems to have some uniformity in retaining its lead-ins during the evenings. Hoffman says *Vice* is currently averaging mid-2 ratings, with *Murder* scoring high 2s and some 3s. Wrestling holds its *Murder* lead-in, posting 2 and 3 ratings.

ESPN has a different philosophy. There, wrestling no longer is a prime time vehicle. Since about a year ago, it has stripped wrestling programs in the 4-5 p.m. time slot. From January through September the network ran its older library of *World Class Wrestling* programs, while its newer *AWA Wrestling* aired at 11:30 p.m. Saturday night. Starting in September it began stripping AWA programs in the Monday-Friday early fringe spot and rested the *World Class* shows. Loren Matthews, vice president of programming for ESPN, says the show makes terrific strip material because "there's always a story line."

Wrestling represents part of an afternoon children's block of programming that ESPN is trying to build, says Matthews. Following wrestling, for instance, ESPN at 5 P.M. airs a variety of programs that skew toward younger audiences.

The economics are there at ESPN for daytime wrestling. "It's our highest rated daytime program," says Matthews. Where wrestling in prime time received an average 2 rating, now in early fringe it earns between a 1 and 2 number. Because of low rights fees, Matthews says, it's financially viable for daytime.

While ESPN is maintaining the status quo in its wrestling coverage, TBS is gearing up for more headlocks, says Robert Levi, executive vice president of programming for TBS.

Confidence is so high that TBS on Jan. 7 will move its *World Championship Wrestling* show up an hour on Saturday night into the more valuable 7-9 p.m. time slot. In September it also moved its Sunday telecast, *The Main Event*, up a half-hour to 6 p.m. from 5:30 p.m. TBS also airs a Saturday morning show, *Championship Wrestling*, from 11 o'clock until noon.

"It creates an audience spike you can count on," says Levi. And advertising sales have been brisk, he says, especially at this time of year. TBS has sold out on average 85-90 percent of its inventory for its three shows. ■

Top Ten Basic Cable Sports Programs
Oct. 31 - Nov. 6

	Date	Net	Program	Rating	Homes
1.	11/6	ESPN	NFL: Raiders-Chargers	8.0	3,976,000
2.	11/5	ESPN	College Football Scoreboard	4.9	2,440,000
3.	11/5	ESPN	CFA: Oklahoma-Oklahoma State	3.5	1,740,000
4.	11/6	ESPN	NFL Primetime (7-9 PM)	3.4	1,690,000
5.	11/5	ESPN	CFA: Florida State-South Carolina	3.3	1,640,000
6.	11/6	ESPN	SportsCenter (11-12 Midnight)	2.6	1,290,000
7.	11/1	ESPN	Top Rank Boxing: Ramos-Blecher	2.6	1,290,000
8.	11/4	TBS	NBA: Lakers-Mavericks	2.6	1,232,000
9.	11/6	ESPN	NASCAR: Checker 500	2.3	1,140,000
10.	11/3	USA	Thur. Night Boxing: Lockman-Van Horne	2.3	1,078,000

Satellite Lineup

Satcom III-R (GE Americom)	**Transponder**
BET	20
Cable Radio Network	4
Cinemax (West)	23
ESPN (Blackout)	7
The Fashion Channel	1
Financial News Network	11
Genesis Storytime	3
HBO (East)	13
Home Shopping Network	22
The Learning Channel	2
Lifetime	17
Network 1 USOA	23
QVC Network	8
Request TV	4,19
Shop Television Network	5
Tempo Sound	6
Tempo Television	6
The Travel Channel	16
Trinity Broadcasting Network	3
Turner Network Television	18
TV Decisions	24
USA Network (West)	10

Satcom IV (GE Americom)	**Transponder**
Alternate View Network	10
Biznet	6
Family Guide Network	24
Family Net	7
The Fashion Channel	14
Hit Video USA	18
Home Shopping Network 2	1
Home Sports Entertainment	11
Home Team Sports	22
Liberty Broadcasting Network	7
Madison Square Garden Network	6
Movietime	17
New England Sports Network	13
Nickelodeon (West)	4
Nostalgia Channel	21
The Playboy Channel	24
Playboy On Demand	24
Prime Ticket	20
The Silent Network	23
SportsChannel America	2,10
SportsChannel-New England	23
SportsVision	9
Vision Intefaith Satellite Network	3
WPIX—New York	19

Satcom II-R (GE Americom)	**Transponder**
WABC	4
WCBS	2
WNBC	12

Satcom I-R (GE Americom)	**Transponder**
Digital Cable Radio	15
Home Sports Entertainment	10
KKGO	16
KTLA	16
KTVT (Dallas/Ft. Worth)	3
Prime Ticket Network	7
Sunshine Network	11

Westar III (Western Union)	**Transponder**
CNN	5

Westar IV (Western Union)	**Transponder**
Cable News Network (CNN)	16
International Television Network	10D

Westar V (Western Union)	**Transponder**
Moody Broadcasting Network	7D
Pro-Am Sports System (PASS)	8
Zephyr Weather Information Service	7D

Telstar 303 (AT&T)	**Transponder**
American Exxxtasy	19

Galaxy I (Hughes)	**Transponder**
Arts & Entertainment Network	12
CBN Cable Network	11
Cinemax (East)	19
CNN	7
Country Music Television	13
The Discovery Channel	22
The Disney Channel (East)	4
(West)	24
Electra	18
ESPN	9
GalaVision	20
HBO (West)	1
Headline News	8
The Inspirational Network	17
The Movie Channel (East)	10
(West)	14
The Nashville Network	2
Prevue Guide	3
Seeburg Adult Contemporary	3
Seeburg Contemporary Instrumental	3
Showtime (East)	5
Showtime (West)	16
Superstation TBS	18
Univision	6
USA Network (East, Central)	21
WGN	3
WWOR	15

Galaxy III	**Transponder**
ACTS Satellite Service	7
Cable Value Network	9
Cable Video Store	5
C-SPAN	24V
C-SPAN II	14V
Eternal Word Television Network	10
Galactic Radio	11
Home Premiere Television	16
Lifetime	20
The Meadows Racing Network	17
Mind Extension University	11
MTV	17
Nick At Nite	19
Nickelodeon	19
NuStar	12
Video Hits One (VH1)	15
Viewer's Choice 1+2	21,18
The Weather Channel	13

Spacenet I (GTE)	**Transponder**
RFD TV	23
SelecTV	2

Spacenet II (GTE)	**Transponder**
SelecTV	5
Channel America	3
Zap! Movies 1,2,3	2,1,12
Zap! Previews	6

Spacenet III (GTE)	**Transponder**
KTVT	3
WPIX	5

Note: A company name in parentheses following a service or network designates the transponder owner. Source: International Thomson Communications Inc.

Top 100 MSO's

Rank	Multiple system operator	Basic subs	
1.	Tele-Communications Inc.	5,182,790	(8/88)
2.	American Television & Communications Corp.	3,780,000	(5/88)
3.	Continental Cablevision	2,228,000	(4/88)
4.	Storer Cable Communications	1,488,534	(5/88)
5.	Warner Cable Communications	1,471,766	(9/88)
6.	Cox Cable Communications	1,441,849	(5/88)
7.	Comcast	1,383,724	(3/88)
8.	UA Cablesystems	1,339,729	(10/88)
9.	United Cable	1,210,426	(5/88)
10.	Viacom Cable	1,097,000	(6/88)
11.	Newhouse Broadcasting	1,078,336	(6/88)
12.	Cablevision Systems Corp.	1,073,822	(9/88)
13.	Heritage Communications	1,057,541	(5/88)
14.	Jones Intercable	1,045,237	(11/88)
15.	Times Mirror Cable TV	933,541	(4/88)
16.	Sammons Communications	841,687	(5/88)
17.	Century Communications	715,000	(8/88)
18.	Paragon Communications	677,400	(4/88)
19.	Adelphia Communications	672,836	(11/88)
20.	Cooke Cablevision	625,000	(8/88)
21.	Falcon Cable TV	611,490	(9/88)
22.	Cablevision Industries	600,870	(11/88)
23.	Centel Cable	553,123	(11/88)
24.	Telecable Corp.	545,361	(8/88)
25.	Rogers Cablesystems Inc.	529,708	(12/87)
26.	Scripps-Howard	475,000	(8/88)
27.	Wometco Cable TV	429,662	(5/88)
28.	Prime Cable	422,442	(5/88)
29.	Tele-Media	410,240	(11/88)
30.	Post-Newsweek Cable	391,000	(8/88)
31.	Multivision Cable TV	381,627	(4/88)
32.	WestMarc Communications	349,421	(11/88)
33.	TCA Group	337,999	(1/88)
34.	Lenfest Group	327,378	(4/88)
35.	Maclean Hunter Cable TV	322,225	(4/88)
36.	Multimedia Cablevision	313,167	(4/88)
37.	Rifkin & Associates	300,200	(5/88)
38.	Colony Communications	262,457	(6/88)
39.	Western Communications	259,396	(6/88)
40.	TKR Cable	251,056	(7/88)
41.	Star Cablevision Group	245,950	(6/88)
42.	Simmons Communications	237,000	(11/88)
43.	Cencom Cable	229,170	(10/88)
44.	Communications Service Inc.	225,000	(4/88)
45.	Service Electric Cable TV Inc.	220,000	(8/88)
46.	Taft Cablepartners	207,880	(6/88)
47.	Hauser Communications	199,141	(4/88)
48.	Greater Media	170,558	(6/88)
49.	Harron Communications	164,389	(5/88)
50.	Media General	164,200	(6/88)
51.	Columbia International	161,243	(4/88)
52.	Sutton Capital Group	158,463	(8/88)
53.	U.S. Cable Corp.	146,242	(6/88)
54.	Armstrong Utilities	146,203	(5/88)
55.	McDonald Group	142,548	(4/87)
56.	Palmer Communications	142,084	(11/88)
57.	Triax Communications	141,000	(6/88)
58.	Insight Communications	140,000	(8/88)
59.	Cable Systems USA	131,440	(10/88)
60.	Summit Communications	130,198	(6/88)
61.	Sonic Communications	116,656	(6/88)
62.	King Videocable	116,086	(5/88)
63.	Bresnan Communications	115,227	(8/88)
64.	Northland Communications	131,163	(11/88)
65.	Booth Communications	111,000	(8/88)
66.	Susquehanna Broadcasting	108,486	(6/88)
67.	Midcontinent Cable Systems Co.	102,672	(8/88)
68.	United Video Management	97,000	(8/88)
69.	Omega Communications	90,500	(3/88)
70.	Coaxial Communications	90,363	(8/88)
71.	WEHCO Video	90,038	(8/88)
72.	Pencor Services	87,077	(8/88)
73.	Selkirk Communications	74,428	(8/88)
74.	Rock Associates	67,802	(5/88)
75.	Chambers Communications Corp.	63,000	(8/88)
76.	Cardinal Communications	58,000	(8/88)
77.	Gilbert Media	58,000	(8/88)
78.	Douglas Communications	58,000	(11/88)
79.	Hearst Communications Of California	56,003	(8/88)
80.	C-TEC Cable Systems	53,836	(10/88)
81.	State Cable TV	52,939	(3/88)
82.	Joseph Gans Cable TV	52,000	(4/88)
83.	Helicon Corp.	50,000	(3/88)
84.	Telesat Cablevision Inc.	50,000	(10/88)
85.	New England Cablevision	49,586	(6/88)
86.	Bachow & Elkin Communications	49,142	(6/88)
87.	Galaxy Cablevision	48,500	(4/88)
88.	Prestige Cable TV Inc.	48,434	(5/88)
89.	Donrey Media Group	45,869	(5/88)
90.	CableAmerica	42,337	(5/88)
91.	Leonard Communications	42,178	(5/88)
92.	Eastern Connecticut Cable TV	41,444	(9/88)
93.	CableSouth Inc.	41,390	(5/88)
94.	Fanch Communications	41,000	(11/88)
95.	James Cable Partners	38,857	(9/88)
96.	Star Cable Associates	36,633	(10/88)
97.	Acton Corp.	38,500	(12/87)
98.	ParCable	35,210	(9/88)
99.	Countryside Cable	35,000	(2/88)
100.	Mickelson Media	30,611	(7/88)

Subscriber counts are provided by MSOs and systems to CableVision. *Figures will be updated quarterly unless information is provided by MSOs or systems. Send updates to Cable Stats, 432 Park Avenue So., Ste. 1010, New York, NY 10016.*

Top 100 Systems

Rank	Location	Operator	Basic subs	
1.	Woodbury (Long Island), NY	Cablevision Systems Corp.	305,985	(7/88)
2.	San Diego, CA	Cox Cable	284,343	(3/88)
3.	Manhattan, NY	ATC	245,000	(3/88)
4.	San Antonio, TX	Rogers Cablesystems	221,894	(12/87)
5.	East Orange, NJ	Maclean Hunter	203,117	(5/88)
6.	Puget Sound, WA	Viacom	203,000	(6/88)
7.	Phoenix, AZ	Times Mirror	200,000	(10/88)
8.	Honolulu, HI	ATC	194,000	(3/88)
9.	Houston, TX	Warner	189,104	(6/88)
10.	Hartford/Plainville/Vernon, CT	United	172,289	(5/88)
11.	Chicago (suburbs)	Continental	168,000	(4/88)
12.	Wayne, NJ	UA Cablesystems	166,241	(6/88)
13.	Louisville/Jeff. Co., KY	Storer Communications	163,722	(5/88)
14.	Rochester, NY	ATC	163,000	(10/88)
15.	Englewood, CO	United	161,002	(5/88)
16.	Cincinnati, OH	Warner	158,929	(5/88)
17.	Hampton Roads, VA	Cox Cable	158,003	(3/88)
18.	Fairfax, VA	Media General	157,000	(11/88)
19.	Atlanta, GA	Prime Cable	153,557	(3/88)
20.	Jacksonville, FL	Continental Cablevision	153,000	(4/88)
21.	Tulsa, OK	United	152,287	(5/88)
22.	Connecticut Complex	Cablevision Co.	147,847	(7/88)
23.	Cherry Hills, NJ	NYT	145,075	(7/87)
24.	Orlando, FL	ATC	143,500	(6/87)
25.	San Jose/Campbell, CA	Heritage	137,962	(8/88)
26.	Kansas City, MO	ATC	137,000	(12/87)
27.	Baltimore County, MD	Comcast	136,096	(6/88)
28.	Manhattan, NY	Paragon	136,000	(4/88)
29.	Buffalo, NY	Adelphia Communications	132,801	(3/88)
30.	St. Louis Co., MO	Cencom Cable	128,602	(10/88)
31.	Charlotte, NC	ATC	128,000	(3/88)
32.	Memphis/W. Memphis, TN	ATC	126,000	(12/87)
33.	San Francisco, CA	Viacom	123,000	(6/88)
34.	Pompano, FL	Continental	123,000	(4/88)
35.	San Diego, CA	ATC	121,000	(3/88)
36.	Long Island, NY	Viacom	120,700	(3/88)
37.	Martin/Stuart Co., FL	Centel	119,834	(10/88)
38.	Austin, TX	ATC	119,000	(3/88)
39.	Seattle, WA	TCI	112,500	(12/87)
40.	Warren, NJ	TKR	112,116	(7/88)
41.	Toledo, OH	Blade Communications	108,861	(5/88)
42.	Dallas, TX	Heritage	107,680	(5/88)
43.	Southeast Michigan	Comcast	104,803	(6/88)
44.	San Juan, PR	Multivision Cable	104,757	(12/86)
45.	Grand Rapids, MI	UA Cablesystems	103,661	(6/88)
46.	Wilmington, DE	Heritage	103,255	(5/88)
47.	Jefferson Parish/Kenner, LA	Cox Cable	101,919	(3/88)
48.	Pinellas County, FL	Vision Cable	100,614	(6/88)
49.	Tacoma, WA	Viacom	99,000	(6/88)
50.	Raleigh/Durham, N.C.	ATC	98,000	(3/88)
51.	Indianapolis, IN	Comcast	97,790	(6/88)
52.	Chicago Suburbs, IL	Centel	97,186	(11/88)
53.	Escondido, CA	Times Mirror	96,519	(4/88)
54.	Richmond, VA	Continental	94,606	(10/88)
55.	Dade/Broward, FL	Storer	94,577	(5/88)
56.	Boston, MA	Cablevision Co.	92,181	(8/88)
57.	Pittsburgh, PA	TCI	91,000	(12/87)
58.	Nashville, TN	Viacom	90,000	(6/88)
59.	Tampa, FL	Paragon	90,000	(10/88)
60.	Chicago, IL	Group W	89,500	(7/88)
61.	Worcester Complex, MA	Greater Media	89,497	(6/88)
62.	Jackson MS/Monroe LA	ATC	89,000	(3/88)
63.	Milwaukee, WI	Warner	88,126	(5/88)
64.	Wichita, KS	Multimedia Cablevision	86,929	(12/87)
65.	Las Vegas, NV	Prime Cable	86,852	(5/88)
66.	Orange County, CA	Times Mirror	86,607	(4/88)
67.	Greensboro, NC	ATC	86,000	(3/88)
68.	Brooklyn, NY	Warner	83,086	(9/88)
69.	Dover/Morristown, NJ	Sammons	82,871	(5/88)
70.	Portland, OR	Rogers	82,587	(6/88)
71.	Harrisburg, PA	Sammons Communications	82,334	(5/88)
72.	Naples, FL	Palmer	81,516	(10/88)
73.	South Bend, IN	Heritage	80,776	(5/88)
74.	Oakland County, MI	United	80,564	(5/88)
75.	New Orleans, LA	Cox Cable	80,348	(3/88)
76.	Independence,MO	Jones	79,897	(11/88)
77.	Baton Rouge, LA	Daniels & Assocs.	79,586	(4/88)
78.	Albuquerque, NM	Jones Intercable	79,199	(10/88)
79.	Akron, OH	Warner	79,070	(5/88)
80.	Hillsborough, FL	Paragon	79,000	(4/88)
81.	Columbus, OH	Warner	78,454	(5/88)
82.	Indianapolis,IN	ATC	78,000	(3/88)
83.	St. Petersburg, FL	Paragon	78,000	(4/88)
84.	Medford Complex Boston Suburbs, MA	Warner	77,167	(5/88)
85.	South Texas, TX	Heritage	77,160	(5/88)
86.	Fresno, CA	Continental	76,326	(9/88)
87.	Cleveland Heights, OH	Viacom	76,000	(6/88)
88.	Allentown, PA	Service Electric	75,000	(9/87)
89.	Melbourne/Cocoa, FL	ATC	74,200	(6/87)
90.	Fayetteville, NC	ATC	74,000	(3/88)
91.	Flint, MI	Comcast	72,923	(6/88)
92.	Little Rock, AR	Storer	72,681	(5/88)
93.	Providence/Warwick, RI	Times Mirror	73,605	(5/88)
94.	Omaha, NE	Cox Cable	73,361	(3/88)
95.	Ocean County, NJ	Adelphia	72,355	(3/88)
96.	Pleasant Hill, CA	WestMarc Communications	71,972	(11/88)
97.	Lincoln, RI	Heritage	71,625	(5/88)
98.	Oklahoma City, OK	Cox Cable	70,371	(3/88)
99.	Des Moines, IA	Heritage	70,148	(5/88)
100.	Santa Monica, CA	Century	69,900	(12/86)